

THE JOLLY HORSEMAN'S GALOP.



The celebrated trotting and running pony "Milo," 11½ hands high.

FOR THE BANJO AND PIANO,

— BY —

JOHN H. LEE,

40 CENTS.

For Banjo, 25 cts.

For Two Banjos, 40 cts.

PHILADELPHIA, PENNA.

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THE GREAT BANJO MANUFACTURER.

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THE JOLLY HORSEMAN'S GALOP.

For the Banjo and Piano.

WITH PART FOR SECOND BANJO, AD LIB.

No. 343.

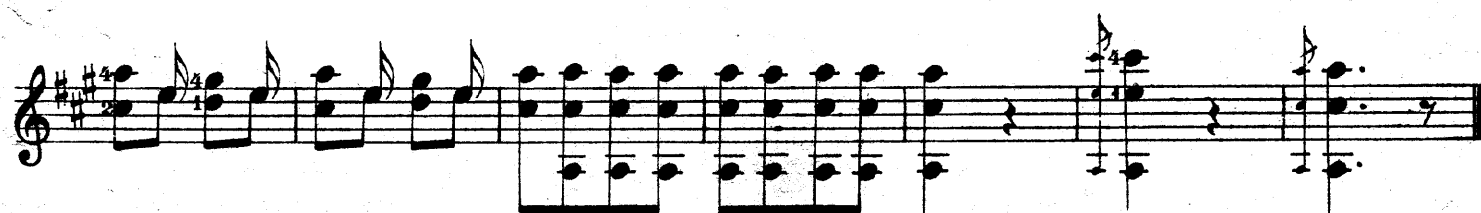
By JOHN H. LEE.

1st Banjo. *INTRODUCTION.* 6* 10* 12*

The introduction for the 1st Banjo part consists of 12 measures. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are three asterisked measures (6*, 10*, 12*) indicating specific points of interest or repeats. The notation is written on a single staff.

GALOP. 4*

The Galop section consists of 24 measures, written on six staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are four asterisked measures (4*, 7*, 10*, 13*) indicating specific points of interest or repeats. The notation is written on a single staff.



THE JOLLY HORSEMAN'S GALOP.

No. 343.

D.C.

By JOHN H. LEE.

INTRODUCTION.

GALOP.

Piano.

The first system of the musical score, labeled 'INTRODUCTION.' and 'GALOP.'. It consists of two staves, treble and bass, in 2/4 time. The introduction is marked with a 'D.C.' (Da Capo) and features a series of chords and eighth notes. The galop section begins with a repeat sign and continues with a rhythmic pattern of eighth notes and chords.

The second system of the musical score, continuing the 'GALOP.' section. It features two staves with a rhythmic pattern of eighth notes and chords, maintaining the 2/4 time signature.

The third system of the musical score, continuing the 'GALOP.' section. It features two staves with a rhythmic pattern of eighth notes and chords. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

The fourth system of the musical score, continuing the 'GALOP.' section. It features two staves with a rhythmic pattern of eighth notes and chords, maintaining the 2/4 time signature.

The fifth system of the musical score, continuing the 'GALOP.' section. It features two staves with a rhythmic pattern of eighth notes and chords. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

The sixth system of the musical score, continuing the 'GALOP.' section. It features two staves with a rhythmic pattern of eighth notes and chords, maintaining the 2/4 time signature.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, each preceded by a '7' indicating a seventh chord. The bass staff contains a single note, likely a bass line or pedal point.

Second system of musical notation, continuing the sequence of chords in the treble staff and the single note in the bass staff. A double bar line is present towards the end of the system.

Third system of musical notation, continuing the sequence of chords in the treble staff and the single note in the bass staff.

Fourth system of musical notation, continuing the sequence of chords in the treble staff and the single note in the bass staff. The system concludes with two first endings, labeled '1.' and '2.', which lead to different subsequent musical phrases.

Fifth system of musical notation, continuing the sequence of chords in the treble staff and the single note in the bass staff. The system concludes with two first endings, labeled '1.' and '2.', which lead to different subsequent musical phrases.

Sixth system of musical notation, continuing the sequence of chords in the treble staff and the single note in the bass staff. The system concludes with two first endings, labeled '1.' and '2.', which lead to different subsequent musical phrases.

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EXCEPTIONALLY FINE BANJOS.

STEWART'S THOROUGHbred.

Some one has said that poets are born, not made, and if this is true of poets it is likewise true of musicians. Every one knows that no two violins are precisely alike in tone, for nature abhors sameness as it abhors a vacuum, and it is said that no two leaves on a tree are precisely alike. Is it any wonder then that banjos vary greatly in *tone*, even when made of presumed the same material?

Is it not the case that a hundred clocks may be constructed precisely alike and yet it be impossible to cause any two or more of them to run so as to denote precisely the same second of time for any consecutive number of days?

Is it not likewise a fact that some watches and clocks are superior to others of the same construction, and that some guitars, violins, zithers, etc., are greatly superior to other instruments of the same kind, made in precisely the same way?

Is it not true that some men, possessing an outward appearance greatly like other men, are vastly different in mental construction and abilities?

It is quite impossible to construct a perfect musical instrument from imperfect materials, and it is likewise

Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

I frequently succeed in producing Banjos of *exceptionally fine tone*, and after playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of *twelve or thirteen* inch rim, with *nineteen* inch finger-board, and the prices vary from **\$50 to \$100** each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really *extra merit*, it would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

An ordinary player or beginner is often unable to appreciate a good Banjo, as he has not the trained musical ear which makes him a competent judge, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to *TONE QUALITIES* over and above the consideration of fine material and beautiful finish, which all my finer grade instruments

which, like poets, "are born, not made." This is, figuratively speaking, of course; for the Exceptionally Fine Banjo is the rare efflorescence of a great Cross of Banjos.

Lately S. S. Stewart has, owing to a steady demand for such an instrument, began the manufacture of a *SPECIAL BANJO*, which will not be sold to the music trade, but only direct to customers.

A wood engraving of this instrument is here presented.

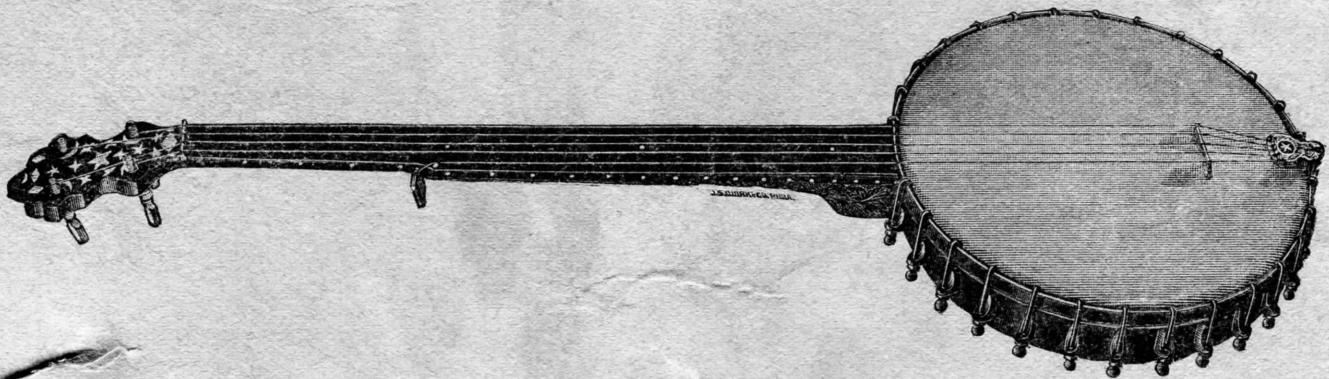
DESCRIPTION.

11 1/2 inch rim, nickel plated, German silver, 19 inch neck with several veneers and ebony top. The neck is handsomely carved and finely polished, and the peg head is beautifully pearl inlaid, but as will be seen there is no "ginger-bread work," nor fancy inlaying in the fingerboard. The instrument has twenty-eight nickel plated brackets with hexagon screws and nuts, carved bone pegs, etc. Pearl dots on side edge of neck to designate frets.

These banjos, like all of S. S. Stewart's high grade banjos, are stamped S. S. STEWART, PHILADELPHIA, and each banjo has its special number. There is also a neat German silver plate on which are engraved the words:

"THOROUGHbred"
S. S. STEWART.

THE THOROUGHbred is manufactured especially for those who want a perfectly reliable banjo for con-



THE "THOROUGHbred BANJO."

impossible to make a musician of a man who has no music in his soul.

Hence, it has been said that poets are born, not made, and the same applies to musicians. Now, going a little further, we assert that a man who has no music in his soul, be he ever so good a mechanic, cannot construct a perfect musical instrument that will give satisfaction to a "musician born" one having music in his soul.

Is it not true that as nature abhors a vacuum, all men are given some particular *talent*—to some, one talent only, to others, two or more? One man may possess great talent in music—another great ability in engineering—another a special adaptation for oratory, etc. Now, it would not be well for a person who had a strong inclination to study music, and music only, to attempt to suppress that faculty and turn his attention to the study of a branch for which he had no talent or liking. Such mistakes are often made in this life, and are the cause of many failures and of much misery.

* * * * *

A notice similar to the following has been for some time in print, as a personal notice from Mr. Stewart, to which we now call the attention of banjoists generally:

"As I give my entire attention to the making of fine banjos, and being considered an EXPERT IN BANJOS, having made instruments for the most celebrated and experienced players, such as HORACE WESTON, WM. A. HUNTLEY, GEORGE POWERS, JAS. SANFORD and other celebrated players, who use my

possess. These Banjos are generally made with 'dots' on side of neck to designate frets (professional frets), but can have raised frets added if desired. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture, but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work."

Now, notwithstanding the plainness of the foregoing, it is nevertheless the fact that many persons misconstrue and misunderstand the language used. It is often the case that orders come in for an "exceptionally fine banjo," made of a certain size and with "position marks," to order, and the fact that such banjos are not constructed "to order," entirely overlooked.

When a customer writes:

"Make me an exceptionally fine banjo with twelve and a half inch rim, eighteen and a half inch neck, raised frets, pearl position marks at fourth, seventh, ninth and eleventh frets, and be sure to have it done within ten days."

We are obliged to write him that we have no such banjo on hand and that he may have to wait several weeks before he can get it; and all simply because he is a superficial reader, and only hastily skims over our catalogue, instead of carefully reading and understanding. We will make to order a banjo of almost any dimensions for customers, but we do not class that instrument as one of our

EXCEPTIONALLY FINE BANJOS.

cert or parlor use, and is sold at the low price of **\$40**. The same, with Leather Case **45**

As only a very limited number of these Special Banjos will be made at any time, they will not be furnished through dealers, and no discount, except the usual 5 per cent. for cash with order will be allowed.

It is to be hoped that this will be understood by those who wish a fine banjo at a moderate price.

For those who have not the time to read attentively we will sum up in the following words:

Stewart's Special Banjo is called the
THOROUGHbred.

Its size is **11 1/2** inch rim, 19 inch neck. It costs **\$40**. It cannot be had for less: You cannot buy a THOROUGHbred at a music store. When you send the cash with your order for a \$40 Thoroughbred Banjo, you are allowed to deduct 5 per cent. from the \$40 which makes it cost \$38 net. A leather case to fit the THOROUGHbred will cost \$5 extra.

S. S. STEWART,
SOLE MAUFACTURER,
223 Church Street,
PHILADELPHIA, Pa., U. S.